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varied rhythms may become a real delight to the student who has been thoroughly trained in the previous years of his course. As Professor Shorey well says in the Introduction to his edition of Horace, "Intelligent enjoyment of the Odes is possible only to those who habitually read them aloud". In mastering Horace's meters, the best means I have found is to have the class learn by heart at the outset two or three short poems such as the *Quis multa gracilis* and the *Persicos odi, puer, apparatus*, which in a very few stanzas contain several of the lines most commonly used by Horace. If these short poems are learned by heart, the student will readily recognize the lines in other arrangements.

Careful training in reading Latin will react very favorably on the student's pronunciation of English and tend to correct the very habits, those of imperfect articulation of consonants and impure vowel sounds, for which we Americans are most severely criticized. It may give something of the beauty of Italian to English. Julia Ward Howe, whose enunciation of English was particularly admired, herself attributed its good qualities to her early practice in speaking both Italian and Latin. The English language, being a living and growing thing, can be trained as a vine is trained; and the influence that teachers may have in this way toward improving the use of the language of our country is, I think, often overlooked. Surely there could be no more patriotic service than to have a share in keeping pure the pronunciation of that noble tongue which is our common Anglo-Saxon inheritance. We Americans are perhaps too apt to assume that the English language has got to be spoiled in America.

Attention to the reading aloud of Latin is in accordance with the best ideas of modern pedagogy. Especially in connection with Latin-at-hearing and Latin dictation it tends to counteract the tendency of our present-day educational methods to excessive eye-training, to the detriment of ear-training and voice-training. In the most modern teaching of the theory of music, for example, the subject of harmony, which used to be taught mainly from book and written exercise, is now pursued from the beginning largely by means of ear-training alone. The remarkable success of Maria Montessori in Italy in teaching very young children through the cultivation of the other senses as well as that of sight is a striking indication of the undiscovered values that may lie in a more well-rounded training of the senses. Such training helps us to draw nearer to that perfection which is the end of culture, as Matthew Arnold conceives it—the "harmonious expansion of *all* the powers which make the beauty and worth of human nature".

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## REVIEW

Terence, with an English Translation by John Sargeant. In two Volumes. London: W. Heinemann; New York: The Macmillan Co. (1912). \$3.00 net.

The announcement some time ago of a complete series of translations of classical authors, due to the munificence of Mr. James Loeb, was received with varied feelings by classical scholars and the public in general. But the predominant view seemed to be that, taken all in all, such a series was likely to be to the advantage both of learning and of culture, if the translations were good and if they were produced at a price which would make them accessible to those who stood in the greatest need of them. During the last few months some twenty volumes have been issued, of which the Terence comprises two. From these we can, perhaps, form some idea of the general tone and scope of the series.

I should criticise first the price. There is a real need for translations, especially of Greek authors, for the use of teachers of Latin. Many of these teachers are of slender means, and have to watch their expenditure closely. They can not afford to spend \$1.50 per volume for such books. For example, the teacher of Vergil in a remote High School should have translations of Theocritus, Hesiod, Homer, Aratus and Apollonius Rhodius, Callimachus, and possibly some others. He, more probably she, would want these books in order to compare the Vergilian work with that of the authors whom Vergil is said to have imitated. A translation of Lucretius and Macrobius in Latin would also help. But it is just such teachers who can not profit by these translations, on account of their high price. The two volumes before us contain nothing but the bare text and the bare translation on opposite pages. The text has already appeared in the Oxford Series for 75 cents, much better printed and bound than in the Loeb volumes. It appears, then, that the addition of an English version is to add \$2.25 to the cost. This is ridiculous, nor is it justified by the fact that the Greek books are issued at the same price. For one book should not be made to pay for another. Further, it is quite likely that a low price would result in larger sales and a consequent greater profit.

Now for the translation itself. I have not been able to find out what Latin text is used. The only hint about the text is a statement in the preface that And. 940-941 is given according to an emendation of Mr. Phillimore. It looks, however, as if the text in its main features is that of Tyrrell (Oxford Series). At the beginning the translator has thought it desirable to insert a small bibliography. This is so peculiar that it is worth describing in detail. Of texts, only the editio princeps

(1470), Bentley's (1726), Ashmore's (1908) and Tyrrell's (1902), are given: the last two represent the last commentary and the last critical edition. Then follow five monographs, four of which are German, one Italian. In these the following misprints occur: Dziatsko, Convadt, Konigsberg, Terentinae, Leipsig, Nencini. And this is, I suppose, the author's tribute to scholarship! The summary of the *Andria* by C. Sulpicius Apollinaris has this note: "This and the other summaries probably date from the first century B.C.". On the opposite page we find the summary attributed to "Gaius Sulpicius Apollinaris, a critic of the 2nd century A.D.". The malevolent old playwright is still Luscius Lavinus. These constitute almost all the places where mistakes could be made.

The translation itself, I am glad to state, gives a very good idea of the spirit of Terence. I do not mean by this that it is a translation; it is rather an imitation, but a good imitation. This being premised, we are prepared for a mass of inaccuracies, which would not be endurable in a strict translation. I have not had time to go all through the two volumes, but the following examples will give some idea of the excellences as well as the weaknesses.

And. 35 *ego postquam te emi, a paruolo ut semper*, etc.: "you know that ever since I bought you as a mere child you have been treated with mildness".

52 *nam antea qui scire posses aut ingenium noscere*: "of course till then one had no means of knowing the truth or telling his bent".

60 *id arbitror adprime in uita esse utile, ut ne quid nimis*: "I think the golden rule in life is moderation in all things".

69 *interea*: "after a time". This word is frequently so translated.

127 *funus interim procedit*: "presently the hearse started".

Heauton. 61 *pro deum atque hominum fidem*: "Heaven and earth, man!".

79 *non est, te ut deterream*: "if you are wrong, I may scare you out of this".

88 *at istos rastros interea tamen adpone, ne labora*: "well but your mattocks, lay 'em down for the present; whatever your trouble, don't go on working".

92 *hui, tam gravis hos, qualeso?* "What? heavy as this? My good man!"

111 *ibi simul rem et gloriam armis belli repperi*: "there on service, active service, Sir, got both money and glory".

146 *agrum hunc mercatus sum*: "bought this bit of land".

Eun. 66 *sentiet qui uir sum*: "she shall perceive how much I am a man".

73 *nec quid agam scio. Quid agas? nisi ut redi-*

*mas . . .*: "I don't know what to do". "But I do. Ransom yourself . . .".

76 *itane suades? Si sapis, neque praeterquam*, etc.: "Is that your advice?" "If you have sense. Don't add to the troubles", etc.

137 *sensit me tecum quoque rem habere*: "finding me acquainted with you as well".

167 *eunuchum dixti uelle te, quia solae utuntur* is *reginae*: "you said you wanted a eunuch because it is only Ranees that possess such persons".

175 *utinam*: "would to God!"

187 *rus ibo: ibi hoc me macerabo biduum*: "I shall go out of town for these two days and fret myself in the country".

Phor. 68 *is senem per epistulas pellexit*: "had caught his fish . . .".

72 *provinciam cepisti duram*: "what a tough job of an office for you!"

97 *ea sita erat exaduorsum neque illi beniuolus*, etc.: "the body was laid out in the hall, and there wasn't a wellwisher", etc.

123 *qui illum di omnes perduint*: "may the devil fly away with him!"

134 *iocularem audaciam*: "a sporting venture!"

165 *ita me di bene ament*: "as I hope to be saved!"

188 *heu me miserum*: "curse it all".

194 *domum ire pergam: ibi plurimumst*: "I'll draw the home covert, he's mostly tied to my lady's apron".

208 *hoc nil est, Phaedria: ilicet*: "this cock won't fight, Sir! the game's up". (The proper name is regularly replaced by "Sir!", when a slave speaks).

Hecyra 58 *meretricibus*: "women of my class".

I might go on with my citations, but these are sufficient. Inasmuch as the translation is not really a translation, it is difficult to discover whether the translator is following the text here printed or another. Certain it is that the rendering does not follow the punctuation in many cases. In others the author seems actually to have missed the sense. In still other cases his choice of images is so remote from Roman life as to be almost grotesque. Sums of money are always rendered in pounds sterling, a practice that seems absurd in view of the very large number of persons who will presumably use these books, even in the British Empire, who have a different system.

Not many actual misprints were discovered. In And. 109, the line is pied, but this is a rarity. In a number of cases, however, at the end of a line the comma has shortened into a period, to the damage of the sense.

But when all is said, it still remains true, that there is a rollicking swing about the style, which, while not as lofty as that of Terence, has a very considerable charm.

GONZALEZ LODGE.